A CATALOGUE
OF
THE SPECIAL EXHIBITION
OF
PAINTINGS AND BOOKS
IN HONOUR OF THE BIRTH CENTENARY OF
ANANDA K. COOMARASWAMY

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NATIONAL MUSEUM NEW DELHI

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OF

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IN HONOUR OF THE BIRTH CENTENARY OF

ANANDA K. COOMARASWAMY

NATIONAL MUSEUM
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PREFACE

The National Museum has been holding special exhibitions on selected themes from time to time. It is gratifying to note that other museums and, sometimes, individuals in the country have also actively participated in these exhibitions by loaning some of their collections for the purpose. In this connection mention may be made of some of the outstanding exhibitions such as 'Manuscripts from Indian Collections' (1964), 'Quatercentenary of *Ramacharittmanas*' (1973-74), 'Siva in Indian Art' (1973-74), 'Shivaji and His Times' (1974-75), 'Jaina Art through the Ages' (1975-76), 'Bengal Folk Art' (1975-76), 'Mother Goddess in Indian Art' (1976), and 'Ramayana in Asian Tradition' (1976), held so far in this Museum.

It is necessary that proper catalogues of these exhibitions are published simultaneously with the holding of the exhibitions as they have great educative value. For one reason or the other, it was not possible for the National Museum so far to publish any catalogue of these exhibitions except the 'Manuscripts from Indian Collection—Descriptive Catalogue' for the exhibition of Manuscripts held on the occasion of the International Conference of Orientalists in 1964.

We have, however, invariably published short illustrated brochures on most of these occasions and have also made available a cyclostyled list of the exhibits to the public and the scholars. From this point of view the publication of the present Catalogue is a breakthrough and serves as a precedent for such efforts in future.

The exhibition itself was organised as a tribute to the memory of the savant, the late Dr. Ananda K. Coomaraswamy, to mark the occasion of the Centenary of his birth. The inspiration for this exhibition came from Shri Ram Niwas Mirdha, Chairman of the Lalit Kala Akademi, and the exhibition itself was organised under the joint auspices of the Lalit Kala Akademi and the National Museum at the instance of the Ministry of Education, Social Welfare and Culture. The exhibition was kindly inaugurated by Prof. S. Nurul Hasan, then Minister of Education, Social Welfare and Culture, on the 28th August, 1976. Shri C. Sivaramamurti, formerly Director of the National Museum, also paid glowing tributes to the late Dr. Coomaraswamy on the occasion.

The exhibition is confined mainly to the miniature paintings in the Collection of the National Museum showing the different schools of paintings that flourished in India, besides some of the publications by Dr. Coomaraswamy, most of which were lent by the Lalit Kala Akademi, showing Dr. Coomaraswamy's scholarly activities in different fields of art and a few photographs. Though Dr. Coomaraswamy has dealt with every form of art, the exhibition made a special show of paintings as they were very close to his heart and he was one of the pioneers who had analysed the different schools of paintings that had evolved on the Indian soil.

A short introduction to Indian miniature paintings written by Shri O. P. Sharma of the National Museum and included in the catalogue is an endeavour to classify the characteristics of different styles of paintings in their broadest outlines, and it is hoped that it will serve the purpose well.

N. R. Banerjee
Director

Date of the Inauguration of the
Exhibition : 28th August, 1976.

HOMAGE

Ananda Kentish Coomaraswamy was the son of Sir Muttu Coomaraswamy Mudaliar of Jaffna in Sri Lanka. Sir Muttu Coomaraswamy was of Tamil origin, settled in Ceylon. A scholar in his own right and a barrister by profession, he was a contemporary and a close friend of Benjamin Disraeli. Ananda Coomaraswamy's mother was an English lady, Elizabeth Clay Beeby, from Kent. He was born on the 22nd August, 1877 at Colombo, and shortly thereafter he was taken to England by his mother. His father died when he was barely 2½ years old. As a result, it was his mother who had to bring him up in England. He studied in the Wycliffe College in Gloucestershire and later in the University College of London, where he rounded off his educational career with a D. Sc. in Geology.

Though brought up in the English environment, he was driven by an inner urge to get back to his native land. It is not unlikely that the fun that his class-mates had occasionally made of his alien extraction may have contributed to this phenomenon. Shortly after his return to Ceylon, at the young age of 26, he became the Director of the Mineralogical Survey of Ceylon in 1903. Even in the midst of his geological duties, where also he made a mark, he began to study the ancient arts and crafts of Ceylon with a view to getting at the root of her culture. His was, however, a restless spirit that sought relief in freedom from the thraldom of an alien rule. He joined the nationalist movement of Sri Lanka and soon found it incompatible with Government service. He, therefore, resigned and left for England again in 1905, to find a better way of utilizing his talent fully. Between 1905 and 1917, he travelled extensively in Europe and Asia and studied the art and culture of the various countries in the Orient in order to prepare himself with the basic strength of the country of his origin. In the meantime, he published a book on the *Medieval Sinhalese Art* in 1908, on the basis of his earlier study of the subject. This decided the course of his future career and turned it from that of a Geologist to that of an art critic, art historian and philosopher and a Museum man in general. Such transformation would not have been possible had he not been a genius enjoying divine grace.

During his visits to India, he learnt deeply of the lores and arts of the past, and came into contact with Rabindra Nath Tagore, Abanindra Nath Tagore, Gaganendra Nath Tagore, Nandalal Bose, Ashit Haldar, and many others and got a deeper insight into the very heart and soul of India. In recognition of his talent and aptitude he was put in charge of the Fine Arts Section of the All India Exhibition held at Allahabad in 1910, when he was barely 33 years of age. Meanwhile, some collections of Rajasthani and Pahari paintings had come into his possession, and he studied them intimately and produced a book on these collections, entitled *Rajput Paintings* in 1916, for he then thought that the two belonged basically to one school.

He sought then a suitable job in the newly founded Banaras Hindu University. But he was not lucky enough to get any work in India. As a result he was obliged to look for an opening elsewhere and it was Boston in the United States which witnessed the full flowering of his genius. His books had marked him out as an original thinker from the outset. Providentially, as it were, Mr. Ross, Trustee of the Boston Museum of Fine Arts, offered him the job of a Research Associate in Indian Art in the Museum in 1917. Thanks to this momentous event he found at last a haven and a free field for his researches. He spent the rest of his life in this Museum as Keeper of the Indian, Persian and Muhammadan Art Section.

During the 30 years of his stewardship of this section in the Museum, he brought out volumes after volumes of works expounding the mysterious phenomenon of Indian art, the understanding by the western mind of the true spirit, purpose, function and merit of Indian art. His writings were no less addressed to the masses of slumbering Indians who had forgotten the richness and meaning of their own cultural heritage.

His book, *History of Indian and Indonesian Art*, which was written in 1927, remains a classic to this day and many of his conclusions drawn on the basis of the study then of an inadequate mass of material that he had a chance to examine at the time, remain true till today and the book is even now read avidly by every student of Indian art. This single phenomenon is a tribute to his genius and his insight.

There was a time when Indian art was thought of very poorly by the Western mind, to which the unrealistic images of gods and goddesses endowed with multiple arms and weapons appeared as grotesque and abominably abhorrent. It was Ananda Coomaraswamy who succeeded in establishing Indian art in its true perspective, by pointing out that all art, whether Western or Oriental, has a purpose and it turns invariably to God. He demonstrated that there was no such thing as art for art's sake, and that a work of art was to be looked upon not merely from the aesthetic point of view but also from its utilitarian aspects and as long as it served the utility well, and its producer identified himself with the creation, it served the purpose adequately and properly. His ideal was best expressed in his own words: "The worshipper for whom the object was made was nearer to the root of the matter than the *aesthetician* who endeavoured to isolate beauty from function." In short, he believed and succeeded in expounding that "Art seeks the Infinity, leading to God himself and that beauty is its incidental by-product." He also held that "the noblest function of art is to increase man's appreciation of God".

He was able to turn the tables upon the Westerners because of his deep learning and sympathetic understanding of the art, history, literature and philosophy of both the civilizations. His knowledge of Greek, Latin, French, English and Sanskrit made this formidable task possible.

Coomaraswamy had great faith, therefore, in the resurgence of India, and believed that the regeneration of India was to be brought about by art and not by politics and economics alone. Coomaraswamy, however, lived long enough to see the emergence of a free India, and also to celebrate the phenomenal event in his foreign home in the company of his friends.

He did not like modern art at all as it tended to be divested of the traditional values of life and ideals of art. The work of Raja Ravi Varma of Trivandrum, who started producing paintings of Indian mythology in Western technique, came in for very sharp criticism at his hands. On the contrary, he preferred the revivalist school of Bengal, spear-headed by Abanindra Nath Tagore and Nandalal Bose, who were themselves trained and nurtured with loving care by E. B. Havell, of the Calcutta School of Art, who had also realised the great merit of Indian art in its myriad facets.

We celebrate the birthdays of the great, no doubt to honour them, but also to contemplate upon their lives. We seek to ennoble ourselves with their examples through this contemplation. It is nearly 29 years since Coomaraswamy passed away. During all these years of his absence from the scene, his writings, more than 500 in number, have guided us in our march through life, for art to him was a way of life itself. Yet as time has passed, the distance between the man we want to honour and the present generation has widened. We want to celebrate the birthday of the great man to bridge this gap and endeavour to feel his presence in our midst. Through this process we shall seek to establish communion with him, as it were, and thus draw inspiration from him.

In the closing years of his life Dr. Coomaraswamy looked like a venerable *rishi*, handsome as in his youth, 6 ft. 2 in. tall, lean and lanky, of sharp features, crowned by a large head with a rich crop of hair, an oval face, aquiline nose, deep set but dark sensitive eyes with a piercing glance, and a short grey beard. Unassuming in his manners, and gentle and soft-spoken, he was always polite towards all. He was, however, an eloquent speaker and indefatigable in his energy. No man was perhaps ever so energetic and industrious as he was, as an admirer has expressed. His day began at 7 in the morning and ended at 10 in the night, working in his study or office on one problem or another, with his desk piled with books, papers and notes. He allowed himself practically no relaxation except a short walk with his dog, or an occasional fishing excursion or tending the tender plants in his garden. Fortunately, however, as one of his junior colleagues, Robert T. Paine, remarked, "His office in the Museum of Fine Arts was pleasantly withdrawn so that he was seldom disturbed." To him interruptions were wasted time if they were not to benefit a student or a scholar.

Dr. Coomaraswamy was an artist by himself, and often sketched or painted the forms he had been dealing with for a better understanding of the subject. He was a good photographer and a film maker too, and these talents helped him greatly in his profession.

And yet, with all his achievements, his modesty knew no bounds.

He was ever so sorry that "few Indians seemed to realize the meaning of the great tradition they had inherited or to live in its image."

To the friends who had assembled to celebrate Indian Independence on the 15th August, 1947 at the Hindustan Association at Boston, he said painfully : "We cut a sorry figure in our hybrid clothes, looking neither like ourselves nor like any one else on earth. We invite the ridicule of foreign musicians when we play the harmonium." He quickly added, however, that "Indian women at the present day, in so far as they have not been brought up-to-date are our best conservators of Indian Culture." As his message on this occasion—alas his last—he said, "Be yourself. Follow Mahatma Gandhi, Bharatan Kumarappa, D. V. Gundappa, Abul Kalam Azad, Abdul Gaffar Khan and Shri Ramana Maharshi".

On the occasion of his seventy-first birthday on the 22nd August, 1947, he said prophetically to his friends and admirers that the time had come to say farewell and that he wished shortly to retire and to repair to the India of his dream and settle down in *Vānaprastha* along with his wife (his fourth), Donna Louisa, and son, Rama, somewhere at the foot of the Himalayas where he would be least accessible.

His health had been failing for some time and he had grown frail and fragile. But the end came all too suddenly. Only a few days later, on the 10th September, 1947, when he was just a little over 70 years of age, he lost consciousness while watching a bull frog in his garden pond, and passed away peacefully in a matter of moments and he became eternally inaccessible to us. A star had fallen from its course, and the world lost a seer and a scientist, a philosopher and an artist for ever! And his last wishes to return to the land of his moorings and of his youthful dreams remained unfulfilled!

N. R. Banerjee

INDIAN MINIATURE PAINTING

An Introduction

The exhibition of Indian paintings, organised in the National Museum on the occasion of the birth centenary of the late Dr. Ananda K. Coomaraswamy, which fell on the 22nd August 1976, includes selected examples of paintings drawn from all important schools of Indian painting ranging from the 12th century A.D. to the 19th century A.D. It is a befitting homage to Coomaraswamy who was a great art critic, art historian and a pioneer in the studies of Indian painting. His works on Indian painting, viz., *Rajput Painting* and *Catalogue of Indian Art*, Boston Museum of Fine Arts, Part IV—Jaina Paintings and Manuscripts; Part V—Rajput Paintings and Part VI—Mughal Paintings, popularised and promoted studies in the subject of Indian painting in India as well as the West.

The earliest example of miniature painting is represented in the exhibition by a folio of the *Prajñāpāramitā* (no. 1)—a palm-leaf Buddhist manuscript of the 12th cent. A.D. belonging to the Pala period from eastern India. The style is marked by sinuous line and subdued colour tones.

A few folios of the Jaina religious texts (nos. 2, 3 and 5) and a folio of the *Bālagopālastuti* (no. 4) are examples of the Western Indian Style distinguished by angular faces, pointed noses and protruding eyes.

A few examples of the Persian painting (nos. 6-9) are also exhibited in order to show how the naturalistic Persian style influenced the indigenous Indian painting and was responsible for the origin of the Mughal School as well as the schools of painting in the Deccan.

The origin of the Mughal School was the most remarkable development in the field of Indian painting during the 16th century A.D. The Mughal emperor Akbar (1556-1605) established an atelier of painting in about 1560 under the supervision of two Persian master painters, Abdul Samad Khan and Mir Sayyed Ali, and a large number of Indian painters from all over India were recruited to receive training under them. It was a great experiment which gave birth to a new style—the Mughal Style of painting, as a result of synthesis of the Safavid Persian style and the Indian style. The Mughal style is distinguished by delicate drawing and supple naturalism based on close observation of nature. The outstanding examples among the Mughal miniatures exhibited here are six folios of a *Bābarnāma* manuscript (no. 11), a folio of the *Sikandarnāma* (no. 10), a folio of the *Tūtīnāma* (no. 14), 'Bird study by Mansur' and 'Jesuit Priest' (no. 15), 'Mare suckling the young one' (no. 19), 'Mughal prince and princess' (no. 20), 'Mughal prince with his tutor' (no. 21), 'Portrait of Rana Bhim' (no. 22), 'Prince visiting a *faqīr*' (no. 28) and 'The birth of Christ' (no. 30).

Early centres of painting in the Deccan were the Sultanates of Ahmadnagar, Bijapur and Golkonda, where styles of painting developed during the second half of the 16th century due to the influence of the Shiraz style of Persian painting. These styles are characterised by their distinct facial types, costumes and colours, etc. The Deccan styles were, however, influenced by the Mughal style during the 18th century. Some significant examples of the Deccani painting shown here are a folio from a *Nihaṅgnāma* manuscript, Ahmednagar (no. 32); 'Roopamatī and Bāzbahādur', Golkonda (no. 35); 'Portrait of a prince', Golkonda (no. 37) and a folio from a *Bhāgavata* manuscript, Deccan (no. 33).

Unlike the Mughal painting which is a court art and is primarily secular, the art of painting in Central India, Rajasthan and the Pahari region is deeply rooted in the Indian traditions, taking inspiration from the Indian epics (the *Rāmāyaṇa* and the *Mahābhārata*), texts like the *Purāṇas*, love poems of Sanskrit and Hindi, folklore and the musical themes (*Rāgas* and *Rāginīs*). Among these the cult of Krishṇa is the most popular one which inspired the artists and the patrons.

From the early 17th century the Mughal style started influencing the prevailing styles of painting in Central India and Rajasthan and inspired the origin and development of various schools of painting in those regions. Among these, the most important schools of painting are Malwa, Mewar, Bundi, Kotah, Amer-Jaipur, Bikaner, Jodhpur and Kishangarh.

The Rajasthani schools of painting and also that of Malwa are characterised by bold lines and strong colours. The technique of using colours in contrast enhances the pictorial effect of these paintings. Figures are flatly disposed on the surface and, in general, they lack perspective. Quite often, the surface of the painting is divided into several patches of different colours in order to separate one scene from another. The Mughal influence is seen in the refinement of drawing and some element of naturalism introduced in the figures and trees. Each school of painting has its distinct facial type, costumes, landscape and colour scheme.

The important examples of the Malwa painting exhibited here are, a leaf from a *Rasikapriyā* series (no. 43), another leaf from a different series of the same subject (no. 46) and folios from two different series of the *Bhāgavata* (nos. 44 and 47).

Some significant miniatures of the Mewar school are a folio from a *Dholā-Mārū* manuscript (no. 49), a leaf from the *Rasikapriyā* (no. 50), '*Naṭa-Nārāyaṇa Rāginī*' (no. 51), '*Vasanta Rāginī*' (no. 52) and 'Portrait of Amar Singh II' (no. 53).

The Bundi school is represented by 'Mad elephant' (no. 56), 'Boar hunt' (no. 57), 'Majnū coming to meet Lailā' (no. 58), 'Lady playing *chaupar*' (no. 59) and '*Vasanta Rāginī*' (no. 62).

Two important examples among the Amer-Jaipur school are, '*Mārū Rāginī*' (no. 64) and 'Madho Singh of Jaipur' (no. 65).

The Bikaner school is represented by a leaf from a *Rasikapriyā* series (no. 69), 'Kunwar Ram Singh hawking' (no. 72), '*Āsāvarī Rāginī*' (no. 73), '*Toḍī Rāginī*' (no. 74), 'Portrait of Nūrjahān' (no. 75) and two leaves from a *Bhāgavata* series (nos. 76 and 77).

Kishangarh, the most charming school of Rajasthan, is represented by three miniatures showing the romance of Radha and Krishṇa, painted by Nihal Chand (nos. 79, 80 and 82) and a 'Prince hunting deer' (no. 81).

Some significant miniatures which represent the Jodhpur school are those showing court and entertainment (*mehfil*) scenes (nos. 83, 86, 87 and 88), 'Two girls' and '*Dholā Mārū*' (nos. 84 and 85).

In the Pahari region, however, a primitive style of painting prevailed during the 17th century, and Basohli in Jammu and Kashmir, was one of the earliest centres of painting there. The Basohli style of painting is characterised by bold lines, large eyes, glowing colours, stylised tree forms, narrow sky and use of beetle-wings for showing emeralds in ornaments. This style spread to various neighbouring states and continued till the middle of the 18th century.

The Mughal style started making inroads into the Pahari region in the first quarter of the 18th century. The last phase of the Basohli style was closely followed by the Jammu group of paintings comprising portraits of Raja Balwant Singh of Jasrota (a small place near Jammu). This style is naturalistic, marking a change from the earlier tradition of the Basohli art, and appears to have been inspired by the Mughal painting of the Muhammad Shah period.

Similarly at Guler, another state in the Pahari region, a number of portraits of Raja Goverdhan Chand of Guler were executed, in about 1750, followed by several exquisite series of miniatures comprising the *Bhāgavata*, the *Gīta Govinda*, the *Rāgamālā*, the *Bihārī Satasaī* and the *Bārāmāsā*. The exact place of origin of these series of paintings is not known, but they do represent the best examples of paintings of the style which is believed to have originated at Guler. The style is naturalistic, delicate and lyrical.

The Kangra style appears to have developed from the Guler style during the time of Raja Sansar Chand of Kangra in the last quarter of the 18th century. The style is no doubt naturalistic and delicate but suffers from lack of modelling in figures and slight decline in the quality of drawing. The Kangra style continued to flourish at various places, namely, Kangra, Guler, Basohli, Chamba, Jammu, Nurpur and Garhwal, etc.

There also flourished folk styles of painting at Mandi and Kulu, mainly inspired by the local traditions. The styles are marked by bold lines and dark and dull colours. Though the influence of the Kangra style is observable in certain cases, these styles maintain their distinct folkish character.

Some examples of paintings, which highlight the Pahari schools, are a leaf from a *Rasamañjarī* series, Basohli (no. 90), 'Heroine', Basohli (no. 91); '*Kāmoda Rāginī*', Basohli (no. 92); 'Krishṇa dancing, Basohli' (no. 96), 'Raja with an attendant', Jammu (no. 99); 'Sassi wails', Guler (no. 100); 'Raja Bishan Singh', Guler (no. 101); a leaf from a *Bhāgavata* series, Guler (no. 102); 'Mother and child', Kangra (no. 104); 'Lady writing a love-letter', Kangra (no. 103); 'The jilted heroine', Kangra (no. 106); 'The month of *Jyeshṭha*', Kangra (no. 105); 'Lady on a swing', Kangra (no. 107); 'Raja Sansar Chand', Kangra (no. 108); a leaf from a *Śivapurāṇa* series, Kangra (no. 109); a leaf from a *Rāmāyaṇa* series, Mandi (no. 113); 'Raja Shamsher Sen', Mandi (no. 114); 'Lady with a maid', Mandi (no. 115); a leaf from a *Bhāgavata* series, Kulu (no. 118) and 'Krishṇa playing the flute', Kulu (no. 117).

In Orissa palm-leaf continued to be used even up to the 19th century along with paper for writing and painting. Two folios of a *Rāmāyaṇa* manuscript (no. 120) are examples of the Orissa school of the 18th century. The outline has been drawn with a stylus after which black colour has been rubbed in. An example of paper painting of this period can be seen in an illustration from a *Gīta Govinda* series (no. 121).

A folk style of painting marked by bold drawing and simple composition existed at Kalighat and other places in Bengal during the 19th century. Two men (no. 122) and a leaf showing 'Gopīs lamenting' (no. 123) are examples of the Bengal school.

In South India painting flourished during the 18th and 19th centuries at several centres like Śrirangapatnam (Mysore) and Tanjore. 'A *Rāga*', (no. 124) is an example of the Mysore style which is close in mannerism to the Deccani styles. The Tanjore style is marked by bold drawing and bright colour scheme with excessive use of golden colour lending a decorative effect to the paintings. The painting is executed generally on cloth which is pasted on wood. 'Navanīta Krishṇa' (no. 126) and 'Naṭarāja' (no. 127) represent the Tanjore style. We also find examples of paper painting (no. 125) in the Tanjore style.

Cloth was also used for painting besides palm-leaf, paper and wood. Four examples of painting on cloth representing the Nathadwara and the Mewar schools are also shown in the exhibition (nos. 129–132). In style they are similar to the miniature paintings on paper of the same period.

The traditional styles of Indian painting started deteriorating after the first half of the 18th century and by the end of the century they lost much of their vitality and charm. In the Pahari region, however, painting maintained its quality till the end of the first quarter of the 19th century. Under the impact of Western colours and technique of painting the traditional Indian painting finally died out by the middle of the 19th century. 'Bird study' (no. 128) is an example of the type of painting which developed during the period of the East India Company. The 'Company style', as it is called, is marked by rapid brush work and depicts scenes of common Indian life.

The technique of painting in all the schools is tempera and follows the same general method. On the surface of the hand-made paper the first sketch of the composition is drawn over which is laid a white priming. After burnishing the surface, a second outline is drawn. Colours (mostly of mineral origin) along with gum are suspended in water and then brushed in, painting first the background and finally finishing with the figures.

O. P. Sharma

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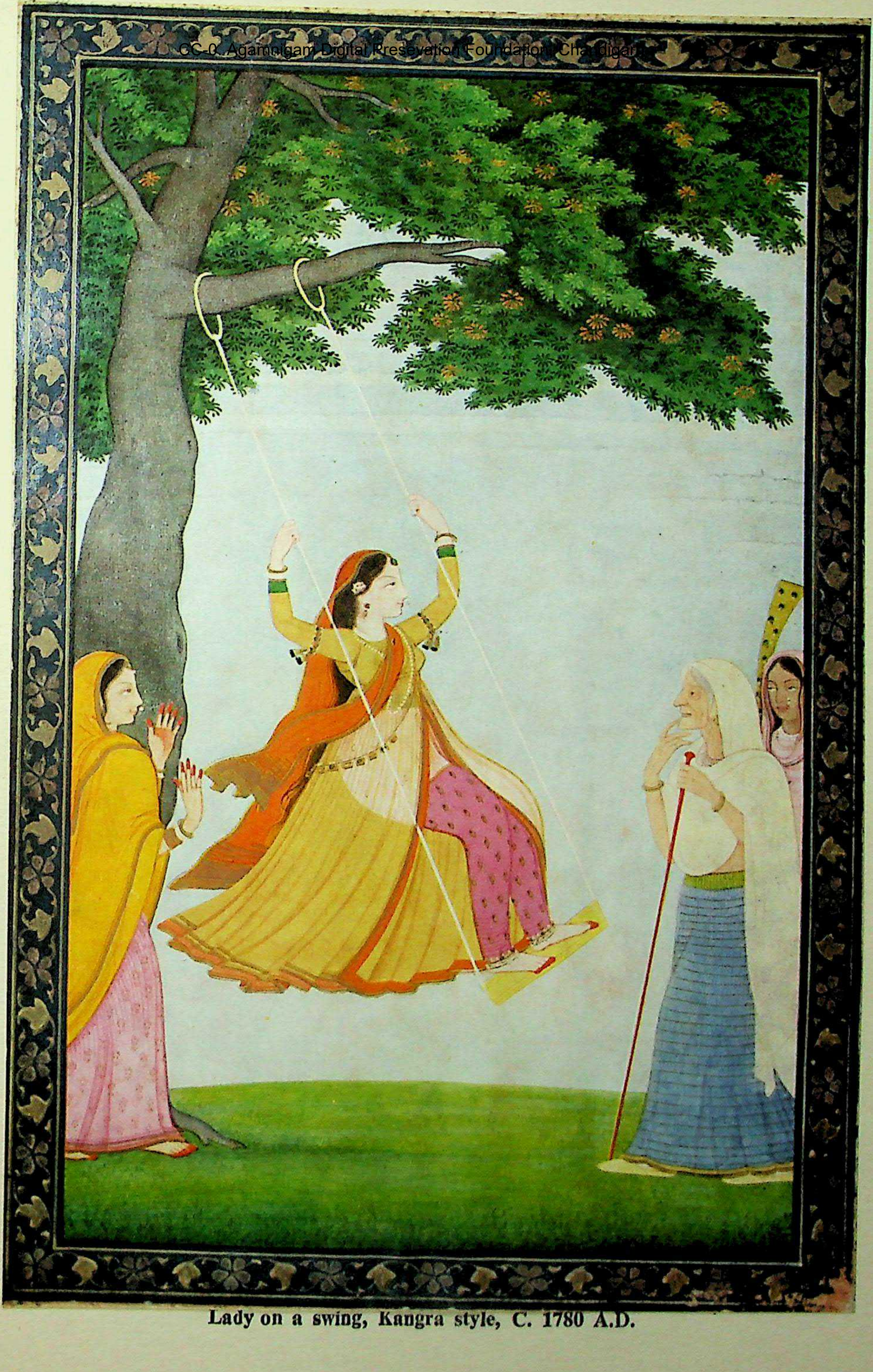

Lady on a swing, Kangra style, C. 1780 A.D.

CATALOGUE OF PAINTINGS

1. Scenes showing the death of Buddha; and Bodhisattvas (folio of a Buddhist manuscript of the *Prajñāpāramitā*), Pala, 12th cent A.D. (palm-leaf) **Plate I.** 60·1653

2. Jaina Tīrthaṅkara Pārśvanātha (folio of a Jaina manuscript), Western Indian style, about 1425 A.D. (paper) 64·487

3. Jaina Tīrthaṅkara Sumatinātha (folio of a Jaina manuscript), Western Indian style, 1425-50 A. D. (paper) 66·66

4. Krishṇa with *gopīs* (folio of a *Bālagopālastuti* manuscript), Western Indian style, early 16th cent. A.D. (paper) 60·1655

5. Lady offering food to Jaina monks (folio of a Jaina manuscript), Western Indian style, 16th cent. A.D. (paper) 66·64

6. A gathering of *Sufīs*, Persian, 16th cent. A.D. (paper) 48·8/60

7. A person being offered a drink (folio of a Persian manuscript), Persian, late 16th cent. A.D. (paper) **Plate II**. 61·559

8. Noble enjoying wine and music (folio of a Persian manuscript), Persian, late 16th cent. A.D. (paper) 65·167

9. Shaikh conversing with a person (folio of a Persian manuscript), Persian, early 17th cent. A.D. (paper) 61·56

10. Alexander being offered a flower-vase with prayers (folio of a *Sikandarnāma* manuscript), Mughal, late 16th cent. A.D. (paper) 57·92/67

11. Six folios of a *Bābarnāma* manuscript, Mughal, end of 16th cent. A.D.

    (i) folio 51 : Babar seriously ill at Samarkand

    (ii) folio 112 : Babar attending a feast given by Mirzas at Kabul

    (iii) folio 185 : Babar at a camp-fire

    (iv) folio 216 : Babar crossing the Indus river
    (Artist : Govinda)

(v) folio 259 : The battle of Panipat

(vi) folio 334 : Babar at the Chanderi fort (paper) 50·336

12. Fight between Rustam and Asfandyār (folio of a *Shāhnāma* manuscript), Mughal, about 1600 A.D. (paper) 57·27/13

13. Noble conversing with a *faqīr*, Mughal, about 1600 A.D. (paper) **Plate III**. 48·8/7

14. Lady describing her condition and that of the nightingale to the parrot (folio of a *Tūtīnāma* manuscript), Mughal, about 1600 A.D. (paper) **Plate IV**. 52·25/1

15. Above : A bird study by Mansur. Below : Portrait of a Jesuit priest, Mughal, about 1600 A.D. (paper) 50·14/27

16. *Vilāvala Rāginī* (a musical mode), Popular Mughal, early 17th cent. A.D. (paper) 63·1602

17. The death of Kāmakandalā, from a *Mādhavānala-Kāmakandalā* series, Popular Mughal, early 17th cent. A.D. (paper) 63·1613

18. *Megha-Malhāra Rāga* (a musical mode associated with the rainy season), Popular Mughal, early 17th cent. A.D. (paper) 70·24/8

19. Mare suckling the young one, Mughal, 1600-25 (paper) 54·39/37

20. Prince and princess, Mughal, about 1625 A.D. (paper) 48·8/58

21. Mughal prince with his tutor, Mughal, about 1625 A.D. (paper) 48·8/63

22. Portrait of Rana Bhim, Mughal, about 1625 A.D. (paper) 63·1444

23. Portrait of a Mughal noble, Mughal, about 1625 A.D. (paper) 48·8/47

24. Heroine preparing a seat for her lover, Mughal, about 1625 A.D. (paper) 63·535

25. *Faqīrs*, Mughal, about 1650 A.D. (paper) 52·35

26. Prince resting after lion-hunt, Mughal, about 1675 A.D. (paper) 56·59/16

27. Portrait of Nawab Ali Mardan Khan, Mughal, late 17th cent. A.D. (paper) 52·31

28. Prince visiting a *faqīr*, Mughal, about 1700 A.D. (paper) 48·14/12

29. Prince being entertained to music, Mughal, about 1725 A.D. (paper) 50·14/29

30. The birth of Christ (adapted from the European original), Mughal, 1750-75 A.D. (paper) 52·42

31. Devotees worshipping Śivaliṅga, Mughal, late 18th cent. A.D. (paper) 48·8/3

32. A pose of sword-fencing (folio of a *Nihaṅgnāma* manuscript), Ahmednagar, about 1625 A.D. (paper) 58·32/3

33. The birth of Krishṇa (folio of a *Bhāgavata* manuscript in Persian), Deccan, late 17th cent. A.D. (paper) 71·129

34. *Āsāvarī Rāginī* (a musical mode), Deccan, early 18th cent. A.D. (paper) 69·107

35. Roopamatī and Bāzbahādur, Golkonda style, early 18th cent. A.D. (paper) **Plate V.** 63·1377

36. Lady with duenna, Golkonda style, early 18th cent. A.D. (paper) 63·1808

37. Portrait of a prince, Golkonda style, early 18th cent. A.D. (paper) 58·39/5

38. Prince playing *holī* with ladies, Hyderabad, about 1750 A.D. (paper) 47·110/486

39. Sikandar Jah with courtiers, Hyderabad, about 1825 A.D. (paper) 54·3

40. Warrior, Paithan, late 18th cent. A.D. (paper) 63·1339

41. *Dhanāśrī Rāginī* (a musical mode), Shorapur, about 1775 A.D. (paper) 61.1090

42. Hazrat Piran Sahib, grandson of Hazrat Muhammed Multani with his son, Hazrat Ibrahim and Ghulam Ahmed Khan, son of Nawab Alaf Khan and Abdul Qadar, Kurnul, early 19th cent. A.D. (paper) 60·1120

43. Heroine with a friend (from a *Rasikapriyā* series), Malwa, 1634 A.D. (paper) 49·19/21

44. Krishṇa killing the demon Keśī (from a *Bhāgavata* series), Malwa, late 17th cent. A.D. (paper) 51·34/9

45. *Āsāvarī Rāginī* (a musical mode), Malwa, late 17th cent. A.D. (paper) 51·34/28

46. The love poem *Rasikapriyā*, personified as lady paying homage to the author Keśavadāsa (from a *Rasikapriyā* series), Malwa, late 17th cent. A.D. (paper) **Plate VI.** 51·34/14

47. Krishṇa killing Bakāsura (from a *Bhāgavata* series), Malwa, late 17th cent. A.D. (paper) 63·457

48. Hanumān fighting with Ahirāvaṇa (from a series of the Bāngalā version of the *Rāmāyaṇa*), Bundelkhand, late 18th cent. A.D. (paper) 61·528

49. Mārū riding a coach, from a series of the *Dholā-Mārū* romance, Painted at Āghāṭapur (Mewar), about 1630 A.D. (paper) 51·52/17

50. Jilted Rādhā (from a *Rasikapriyā* series), Mewar, 1625-30 (paper) 49·19/7

51. *Naṭa Nārāyaṇa Rāginī* (a musical mode), Mewar, about 1650 (paper) 50·354/16

52. *Vasanta Rāginī of Śrī Rāga* (a musical mode), Mewar, about 1675 A.D. (paper) 71·156

53. Maharana Amar Singh II of Mewar, Mewar, about 1700 A.D. (paper) **Plate VII.** 50·14/22

54. Drawing showing an artist at work, Mewar, about 1750 A.D. (paper) 47·110/923

55. Bhim Singh with his consort, Devagarh, 1787 A.D. (paper) 57·75/36

56. A mad elephant, Bundi, early 18th cent. A.D. (paper) 56·59/27

57. Boar hunt, Bundi, about 1750 A.D. (paper) 54 ·69/5

58. Majnū coming to meet Lailā, Bundi, about 1750 A.D. (paper) **Plate VIII.** 56 ·36/14

59. Lady playing *chaupar* with her companion, Bundi, about 1750 A.D. (paper) 56 ·36/31

60. Lady scaring away a cat, Bundi, about 1760 A.D. (paper) 48 ·14/96

61. *Varārī Rāginī* (a musical mode), Bundi, 1750-75 A.D. (paper) 51 ·67/26

62. *Vasanta Rāginī* (a musical mode), Bundi, 1775-1800 A.D. (paper) 51 ·68/20

63. *Gūjarī Rāginī* (a musical mode), Bundi, 1775-1800 A.D. (paper) 61 ·1513

64. *Mārū Rāginī* (a musical mode), Amer, early 18th cent. A.D. (paper) 48 ·14/89

65. Maharaja Madho Singh of Jaipur, Jaipur, about 1760 A.D. (paper) 48 ·14/46

66. Maharaja Sawai Pratap Singh with his son and courtiers, Jaipur, end of 18th cent. A.D. (paper) 48 ·14/43

67. Krishṇa with *gopīs*, Jaipur, early 19th cent. A.D. (paper) **Plate IX.** 48 ·14/50

68. Bharata and Śatrughna in the hermitage of Bharadvāja (from a *Rāmāyaṇa* series), Jaipur, early 19th cent. A.D. (paper) 47 ·110/185

69. Rādhā with a *gopī* watching Krishṇa playing on flute and dancing with *gopas* (from a *Rasikapriyā* series), painted by Ruknuddin, Bikaner, about 1675 A.D. (paper) BKN.5

70. Meeting of the hero and the heroine, Bikaner, about 1700 A.D. (paper) 63 ·1747

71. Lady worshipping Śivaliṅga, Bikaner, about 1700 A.D. (paper) 63 ·1742

72. Kunwar Ram Singh hawking, Bikaner, about 1700 A.D. (paper) 56·156/4

73. *Āsāvarī Rāginī* (a musical mode), Bikaner, about 1725 A.D. (paper) 48·14/65

74. *Toḍī Rāginī* (a musical mode), Bikaner, about 1725 A.D. (paper) **Plate X.** 48·14/66

75. Portrait of Nūrjahān, Bikaner, 1748 A.D. (drawing on paper) 54·39/36

76. Krishṇa revealing his divinity to his parents after birth and Vasudeva carrying away baby Krishṇa to Gokula for safety (an episode from the *Bhāgavata*), Bikaner, about 1750 A.D. (paper) 63·1749

77. Krishṇa killing the demon Tṛiṇāvarta (an episode from the *Bhāgavata*), Bikaner, about 1750 A.D. (paper) 63·1750

78. Anup Singh hunting tiger with his companions, Rajasthan (Sawar?), about 1725 A.D. (paper) 64·183

79. Rādhā and Krishṇa offering betels to each other, Artist : Nihal Chand, Kishangarh, 1735-57 A.D. (paper) 63·808

80. Krishṇa in female attire approaching Rādhā in male dress, Kishangarh, 1735-57 A.D. (paper) 63·1768

81. Prince hunting deer, Kishangarh, 1735-57 A.D. (paper) 63·804

82. Rādhā and Krishṇa in a grove, Kishangarh, 1735-57 A.D. (paper) **Plate XI.** 63·798

83. Prince being entertained, Jodhpur, about 1725 A.D. (paper) 59·59/54

84. Two girls enjoying drinks, Jodhpur, 1750-75 A.D. (paper) 49·19/266

85. Ḍholā and Mārū riding a camel, Jodhpur, about 1775 A.D. (paper) **Plate XII.** 55·50/72

86. Hari Singh and Hindu Singh with courtiers, Jodhpur, about 1775 A.D. (paper) 65·135

87. Prince with courtiers, Jodhpur, 1806 A.D. (paper) 57·7549

88. Prince being entertained to music in his palace, Jodhpur, 1800-25 A.D. (paper) 59·312

89. Nahar Singh with courtiers, Nagaur, about 1750 A.D. (paper) 58·45/33

90. Hero making love to the heroine (from a *Rasamañjarī* series), Basohli, end of 17th cent. A.D. (paper) 60·1676

91. Heroine coming to meet her lover on a dark and stormy night, Basohli style, about 1700 A.D. (paper) 47·110/324

92. *Kāmoda Rāginī* (a musical mode), Basohli style, early 18th cent. A.D. (paper) 49·10/58

93. Portrait of Mian Dhruv Dev of Jasrota, Basohli style, about 1725 A.D. (paper) 60.105

94. The hero and the heroine, Basohli style, about 1725 A.D. (paper) 60·1716

95. Prince offering a cake to an elephant, Basohli style, about 1725 A.D. (paper) 61·105

96. Krishṇa dancing to the tune of music played by *gopīs* (from a *Gīta Govinda* series), Basohli style, 1730 A.D. (paper) **Plate XIII.** 51.207/8

97. Harihara, Basohli style, about 1730 A.D. (paper) 60·1675

98. The hero and the heroine (from a *Rasamañjarī* series), Basohli style at Nurpur, early 18th cent. A.D. (paper) 52·4

99. Raja with an attendant, Jasrota (Jammu), 1740-50 A.D. (paper) 65·108

100. Sassī wails as Punnū is taken away (a scene from the romance of Sassī Punnū), Guler style, about 1750 A.D. (paper) 51·207/22

101. Portrait of Raja Bishan Singh, Guler style, about 1760 A.D. (paper) 75·109

102. The people of Gokula requesting Krishṇa to save them from Indra's fury (from a *Bhāgavata* series), Guler style, 1760-65 A.D. (paper) **Plate XIV.** 51·93

103. Lady writing a love-letter, Kangra, about 1780 A.D. (paper) **Plate XV.** 49·10/37

104. Mother and child, Kangra, about 1780 A.D. (paper) 59·188/2

105. Representation of the month of *Jyeshṭha*, Kangra style, about 1780 A.D. (paper) 59·148/15

106. The jilted heroine, Kangra style, about 1780 A.D. (paper) 59·148/15

107. Lady on a swing, Kangra style, about 1780 A.D. (paper) 51·207/37

108. Raja Sansar Chand of Kangra, Kangra, end of 18th cent. A.D. (paper) 49·19/128

109. *Rishis* worshipping Śivaliṅga (a scene from the *Śivapurāṇa*), Kangra style, about 1800 A.D. (paper) 63·1150

110. Krishṇa playing *holī* with *gopīs* and *gopas*, Kangra style, about 1800 A.D. (paper) 60·1667

111. Lady under a plantain tree, Garhwal, early 19th cent. A.D. (paper) 59·27/16

112. Paraśurāma killing Sahasrārjuna, Chamba (style of Mahesh), about 1750 A.D. (paper) 47·110/335

113. Hanumān paying homage to Rāma and Sītā (from a *Rāmāyaṇa* series), Basohli style at Mandi, about 1765 A.D. (paper) 67·54

114. Raja Shamsher Sen of Mandi, Mandi, late 18th cent. A.D. (paper) 63·1363

115. Lady with a maid, Mandi (style of Sajnu), end of 18th cent, A.D. (paper) 49·19/282

116. Mādhava with *vīṇā* in a forest (from a *Mādhavānala-Kāmakandalā* series), Bilaspur, about 1725 A.D. (paper) 49·19/134

117. Krishṇa playing the flute, Kulu, late 18th cent. A.D. (paper) 63·1181

118. Marriage of Krishṇa (from a *Bhāgavata* series), Artist : Bhagwan, Kulu, 1794 A.D. (paper) 51·207/58

119. Krishṇa taking toll tax from *gopīs*, Mandi, about 1800 A.D. (paper) 47·110/412

120. Rāma's army building a bridge over the sea and Rāvaṇa with maids in his palace and other scenes (two folios from a *Rāmāyaṇa* series), Orissa, about 1750 A.D. (palm-leaf) 63·126/15-16

121. Rādhā and Krishṇa in conversation (from a *Gīta Govinda* series), Orissa, late 18th cent. A.D. (paper) 49·19/87

122. Two men, Bengal, about 1850 A.D. (paper) 61·1181

123. *Gopīs* lamenting separation from Krishṇa, Bengal, late 19th cent A.D. (paper) 63·323/119

124. A *Rāga* (representation of a musical mode), Artist : Mohammad Abid, Patan (Srirangapatnam), Mysore, 1787A.D. (paper) 61·1019

125. Representation of the ninth day of the bright fortnight of the month, Tanjore, about 1800 A.D. (paper) 62·200

126. Navanīta Krishṇa, Tanjore, early 19th cent A.D. (cloth pasted on wood) **Plate XVI.** 62·490

127. Naṭarāja, Tanjore, early 19th cent. A.D. (cloth pasted on wood) 73·355

128. Bird study, Company style, about 1860 A.D. (paper) 50·154

129. Worship of Śrīnāthajī, Nathadwara, early 19th cent, A.D. (cloth) 56·46

130. Worship of Śrīnāthajī, Nathadwara, early 19th cent A.D. (cloth) 60·1575

131. Royal procession proceeding to a palace, Mewar, about 1800 A.D. (cloth) 60·1574

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TRIBUTES PAID TO ANANDA K. COOMARASWAMY

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PLATES

Plate I

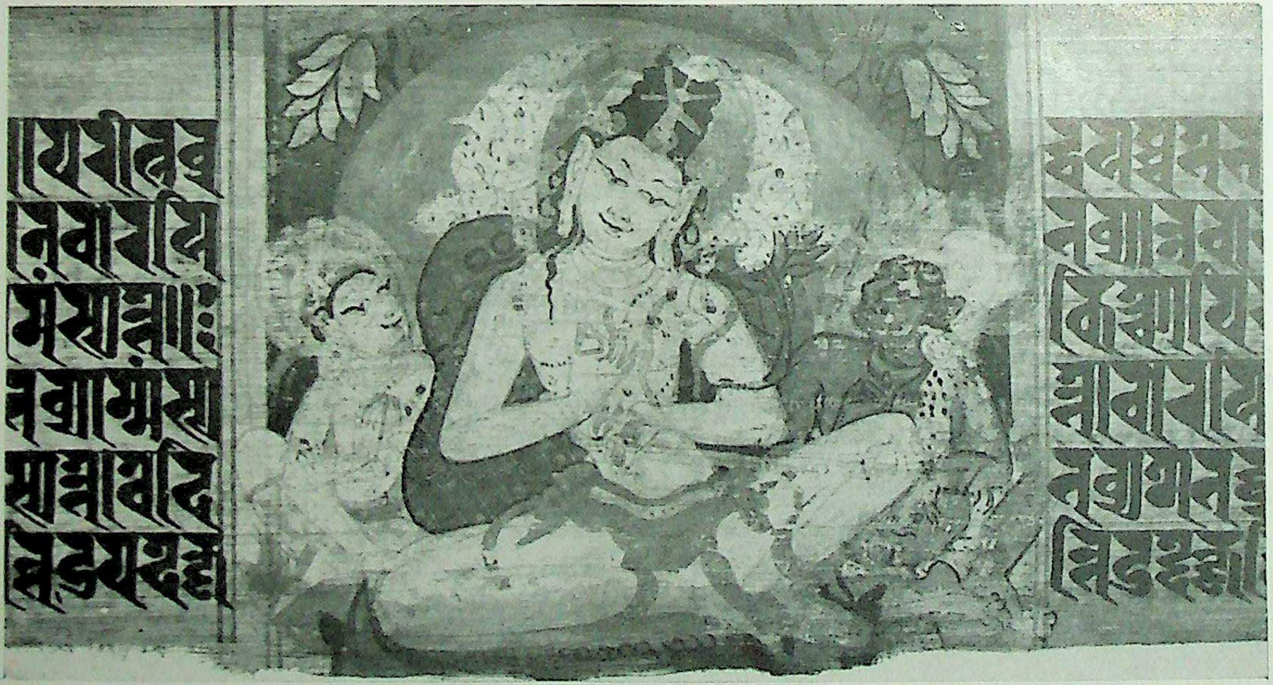
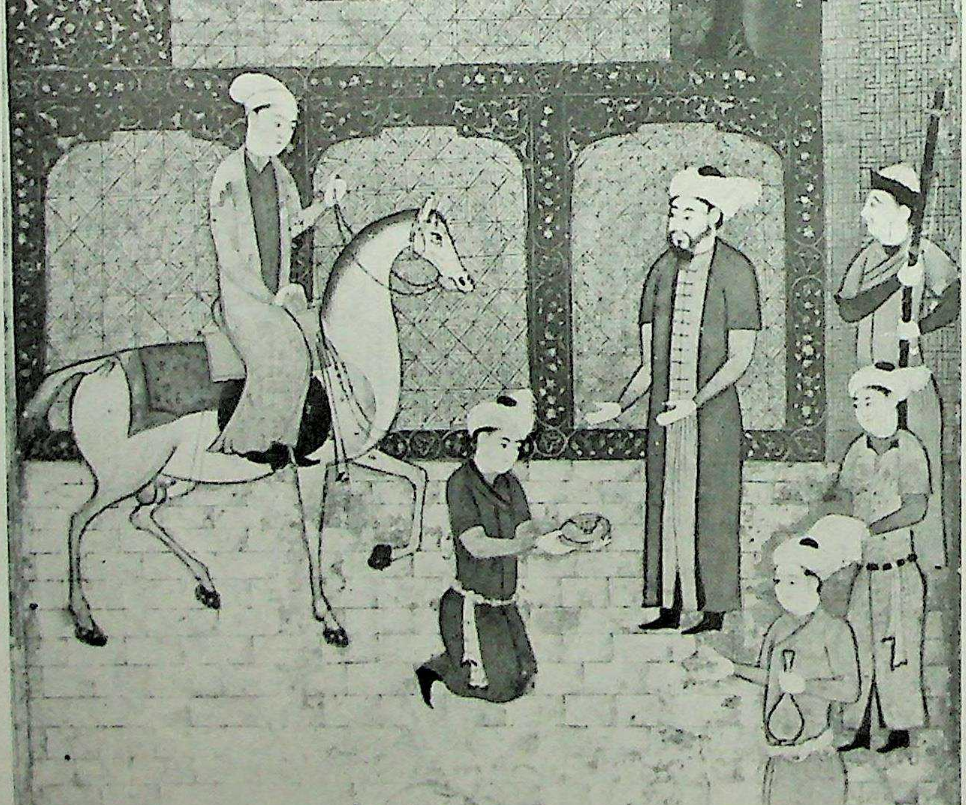


Fig. b. (detail of Fig. a)

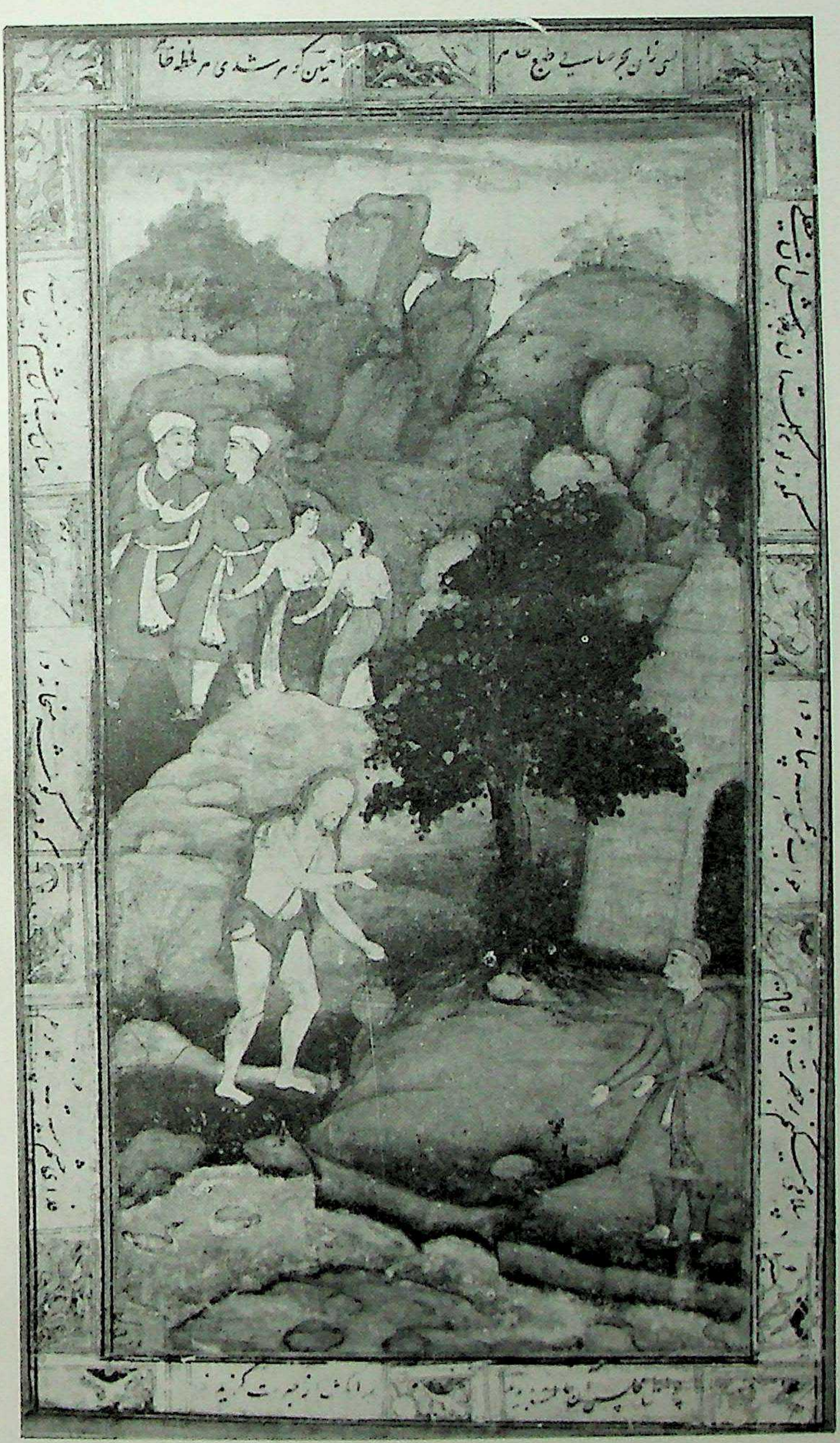
Fig. a. Scenes showing Bodhisattvas and the death of the Buddha

Plate II



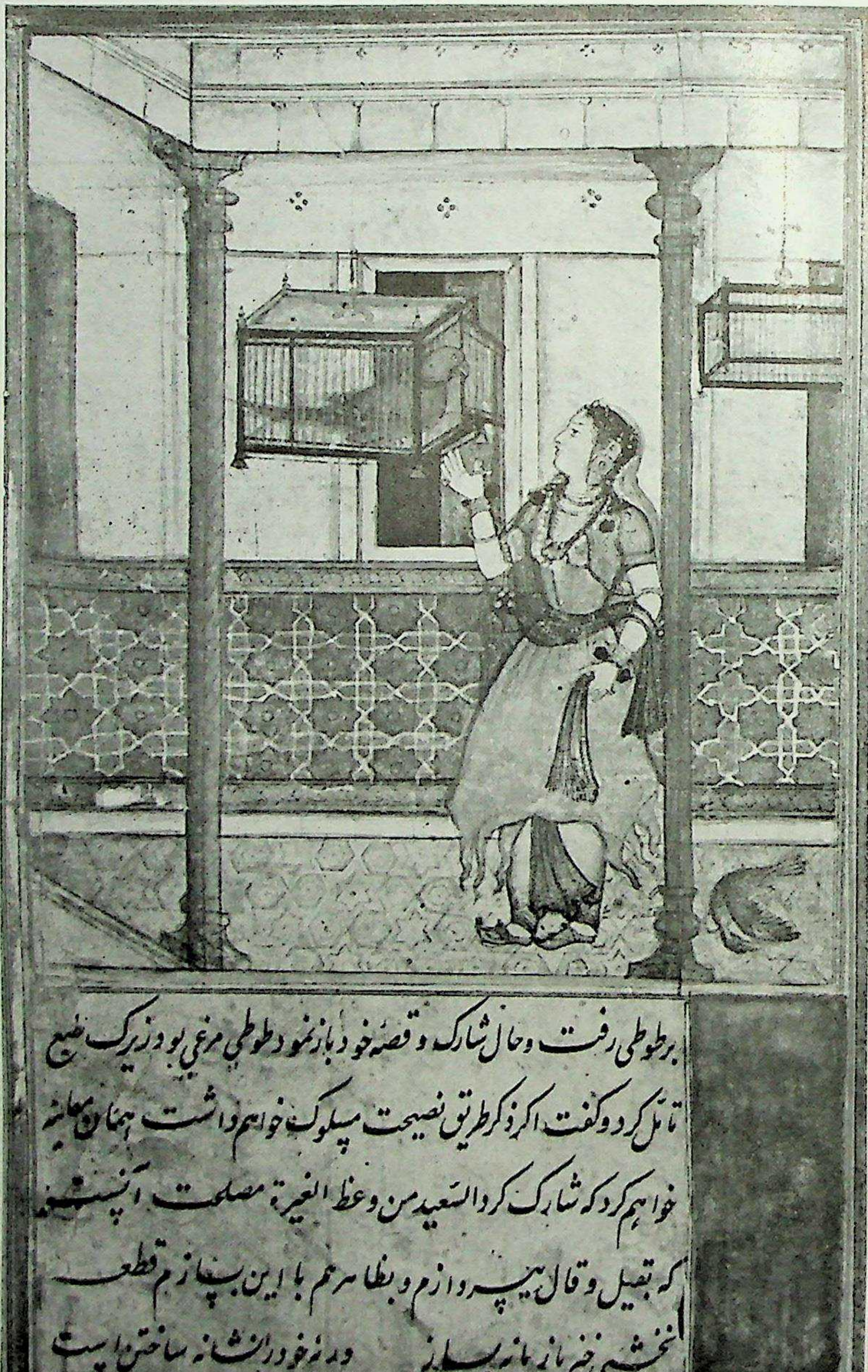
A person being offered drink (Folio of Persian manuscript)

Plate III



Noble conversing with a *Faqīr*

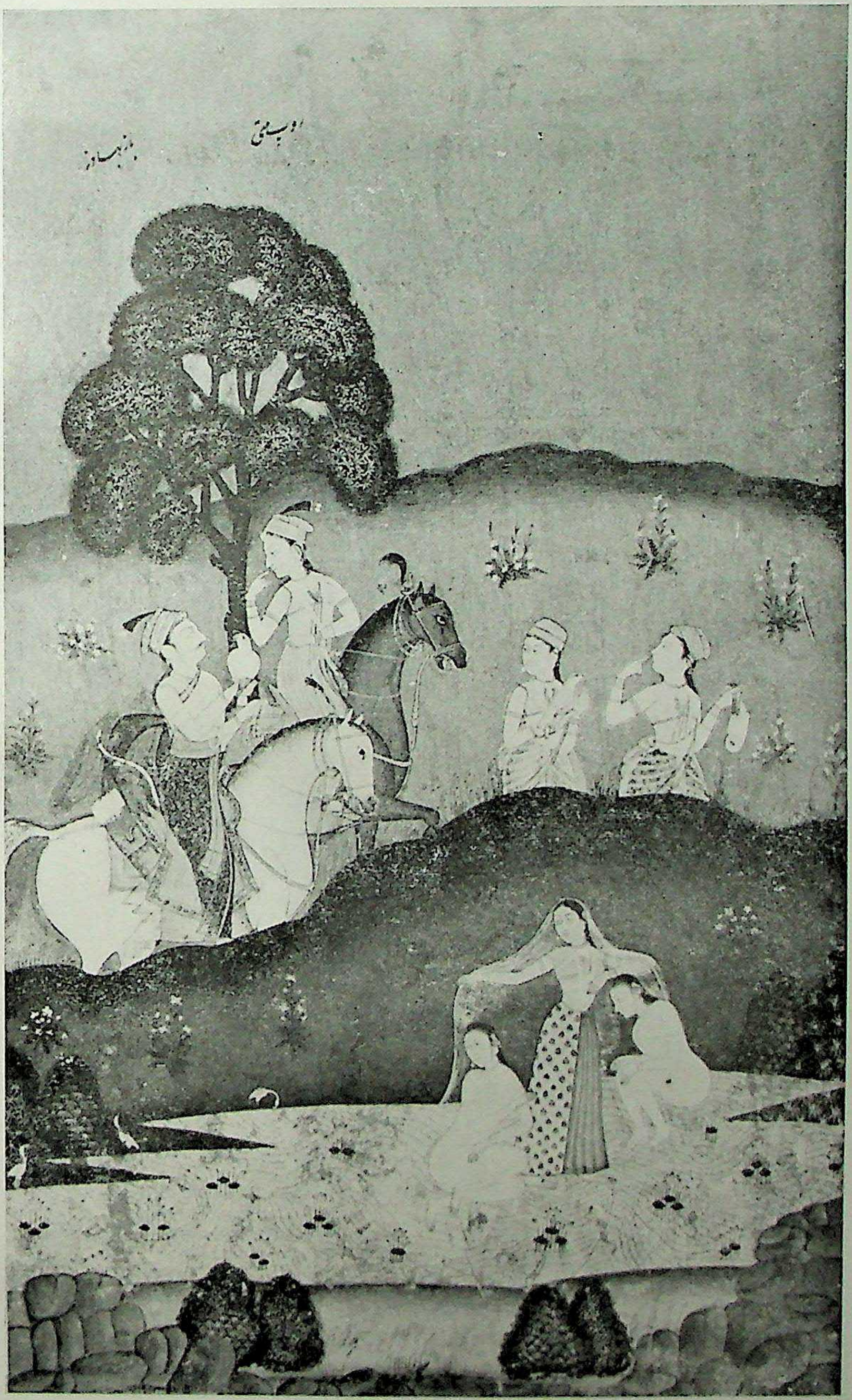
Plate IV



برطوطی رفت و حال شارک و قصه خود باز نمود طوطی مرغی بود زیرک طبع
تامل کرد و گفت اگر ذکر طریق نصیحت مسلوک خواهم داشت همان معامله
خواهم کرد که شارک کرد السعید من وعظ الغیرة مصلحت آنست
که بقیل و قال نپردازم و بظاهر هم با این بپازم قطعه
انخشبی خیر باز مانه بپاز و دیده خود را نشانه ساختن است

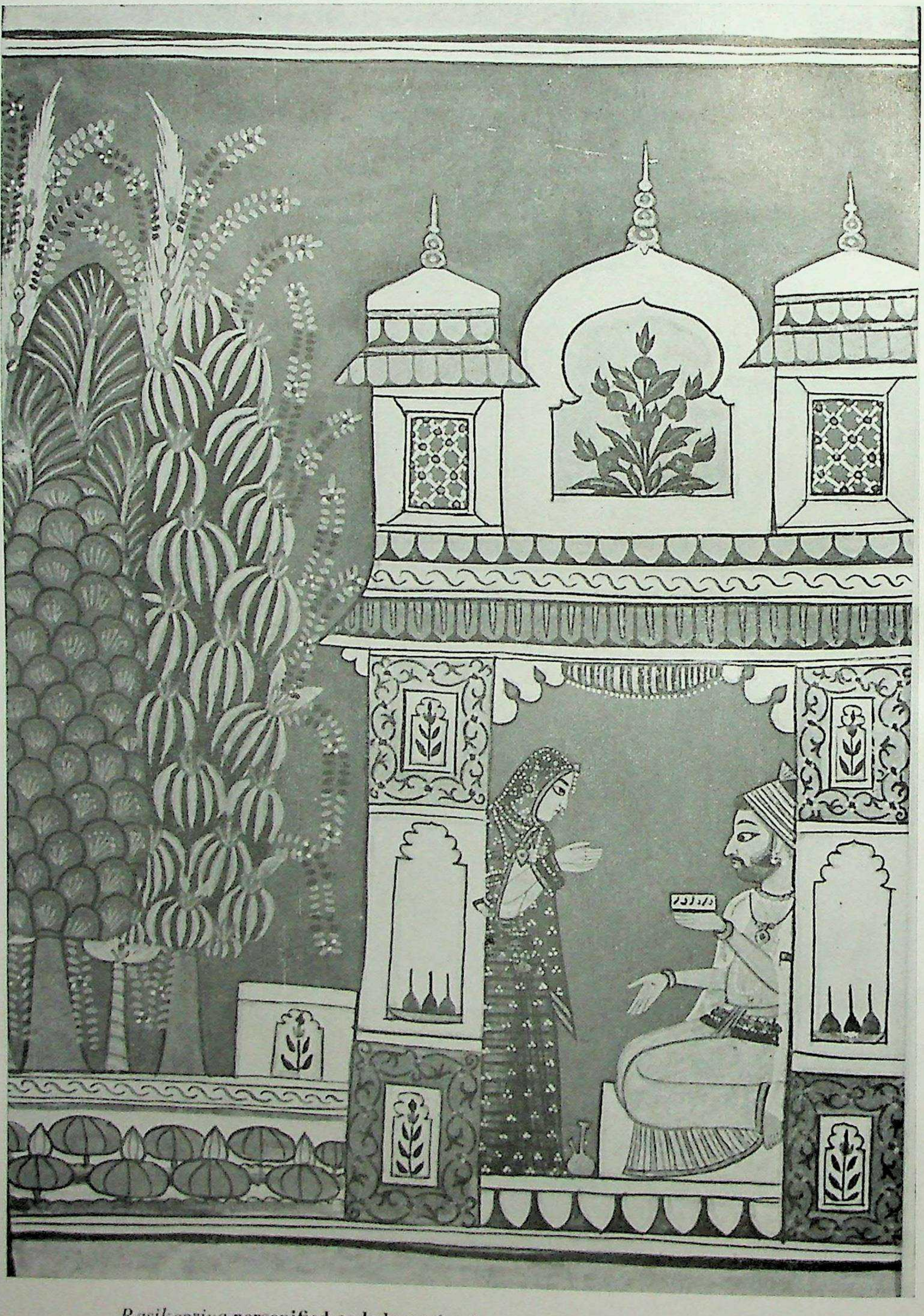
Lady conversing with a parrot

Plate V


باز بهادر
روپ متی

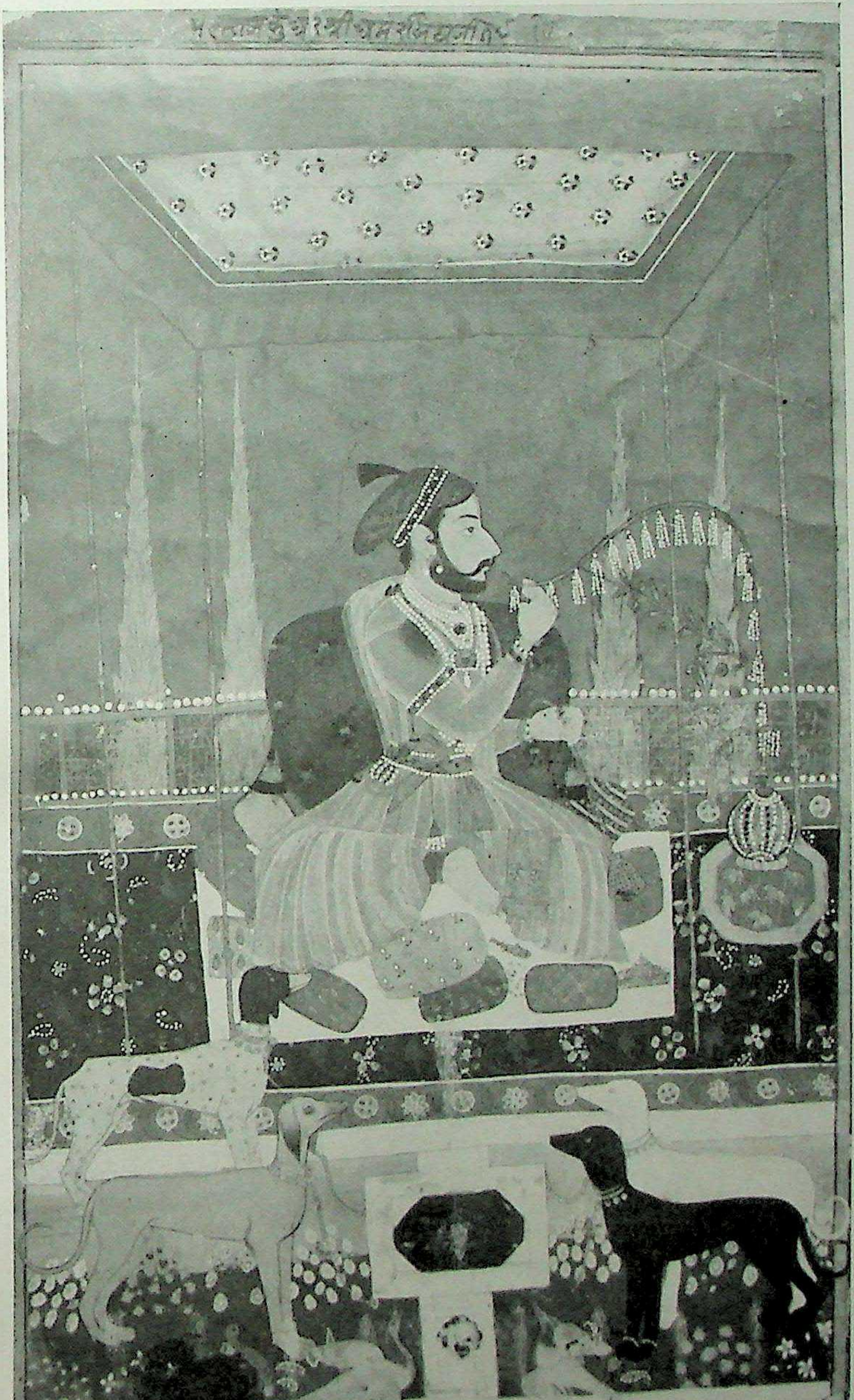
Roopmati and Bāzbahādur

Plate VI



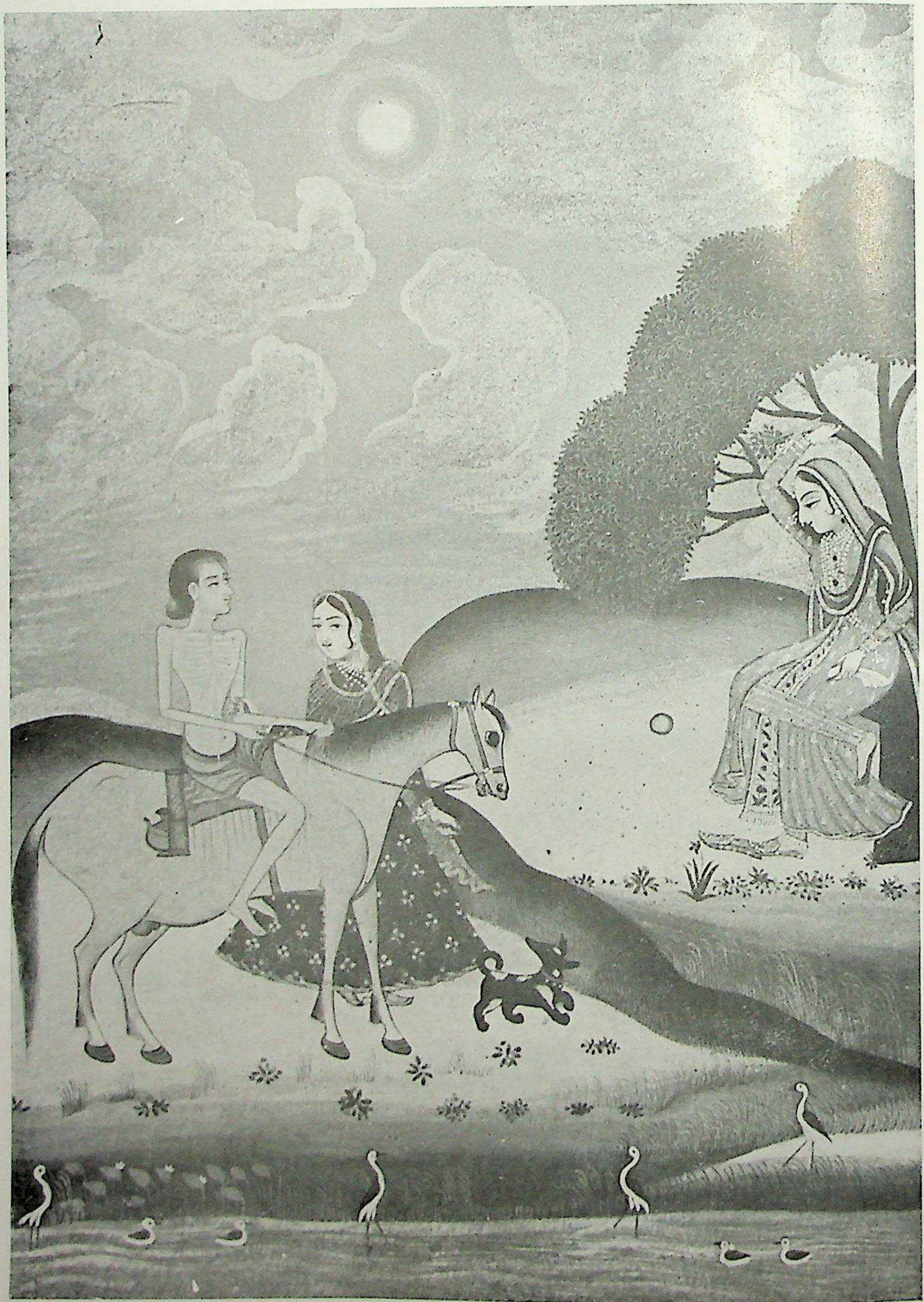
Rasikapriya personified as lady paying homage to the author, Keśavdāsa

Plate VII

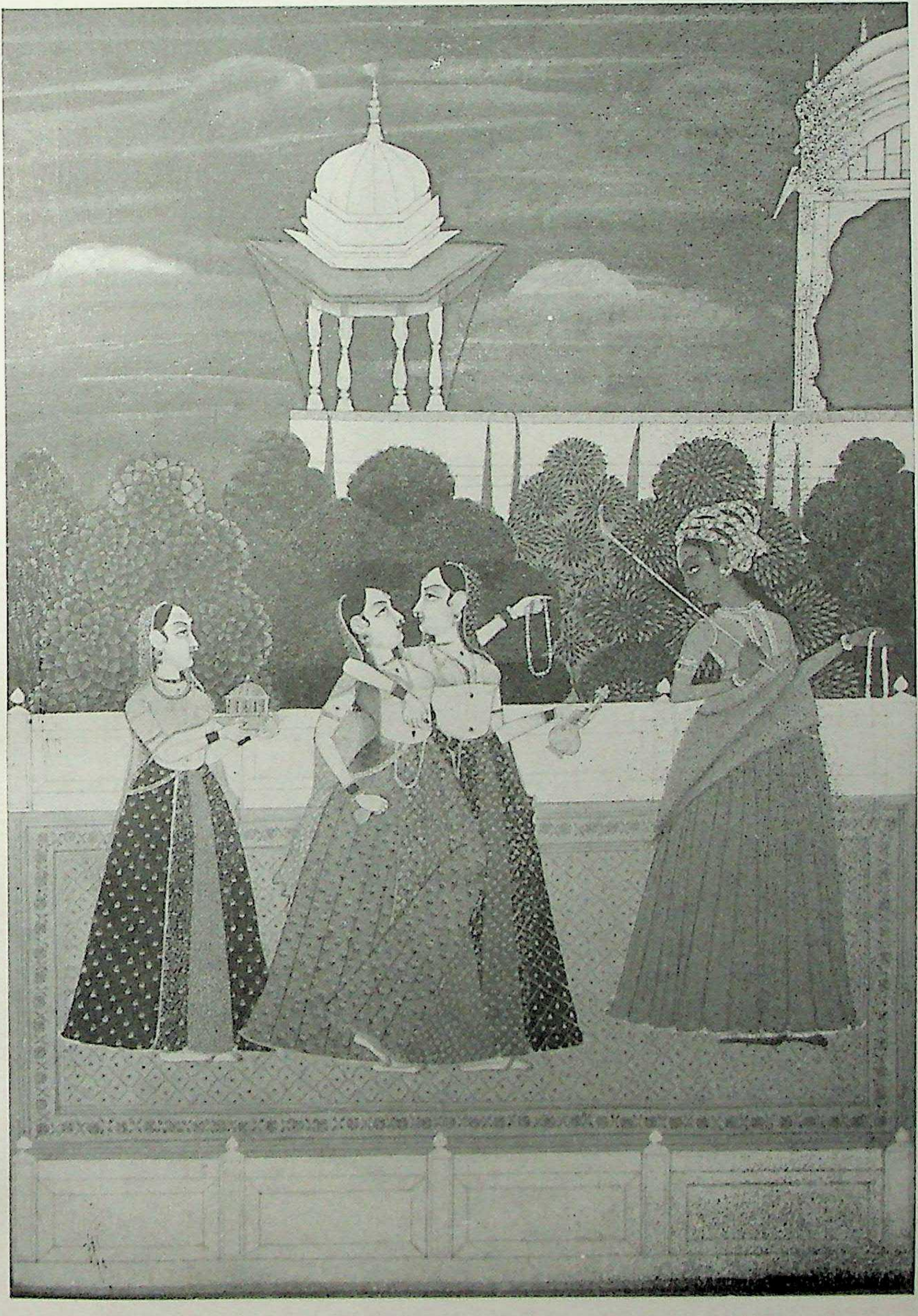


Maharana Amar Singh II of Mewar

Plate VIII

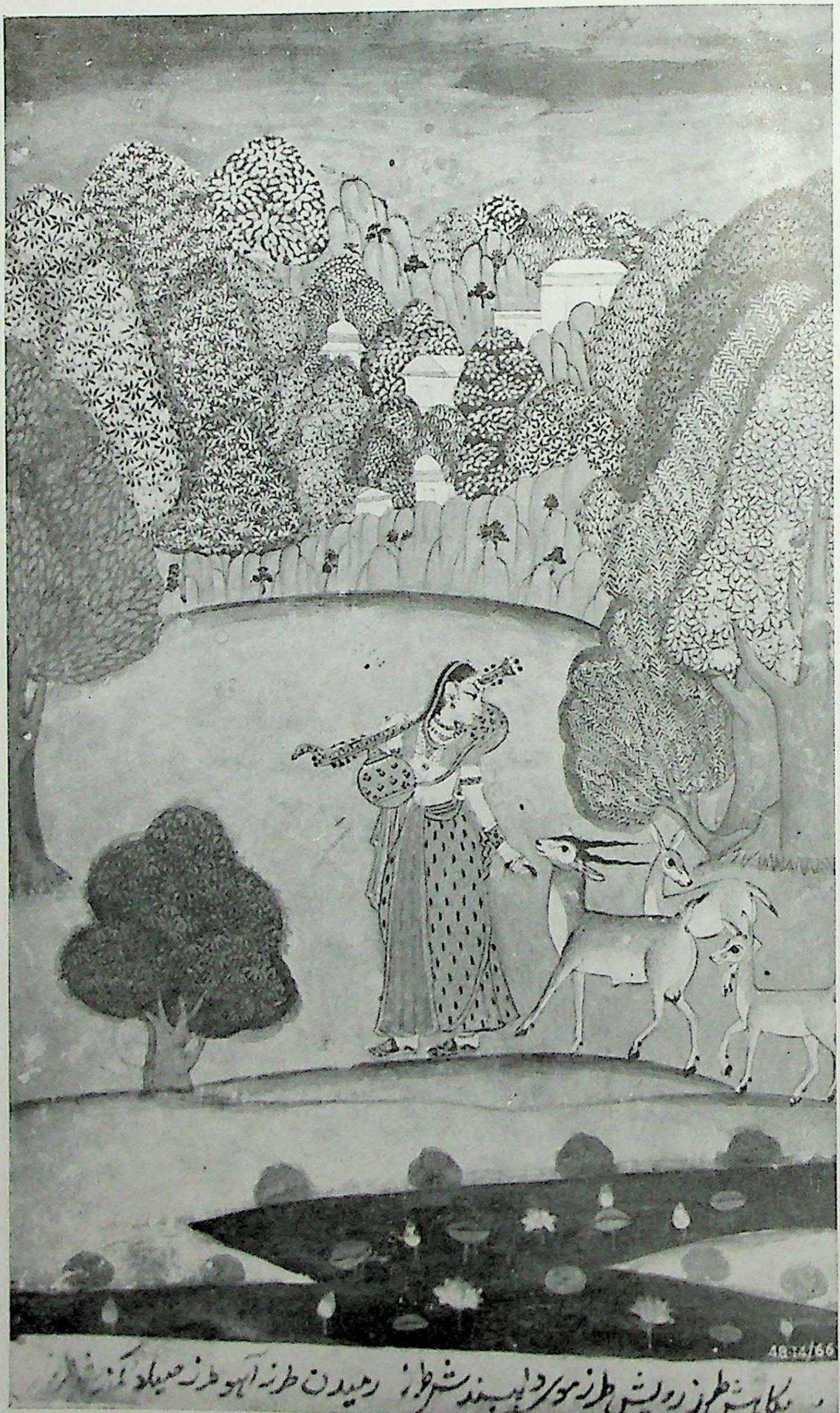


Majnū coming to meet Lailā



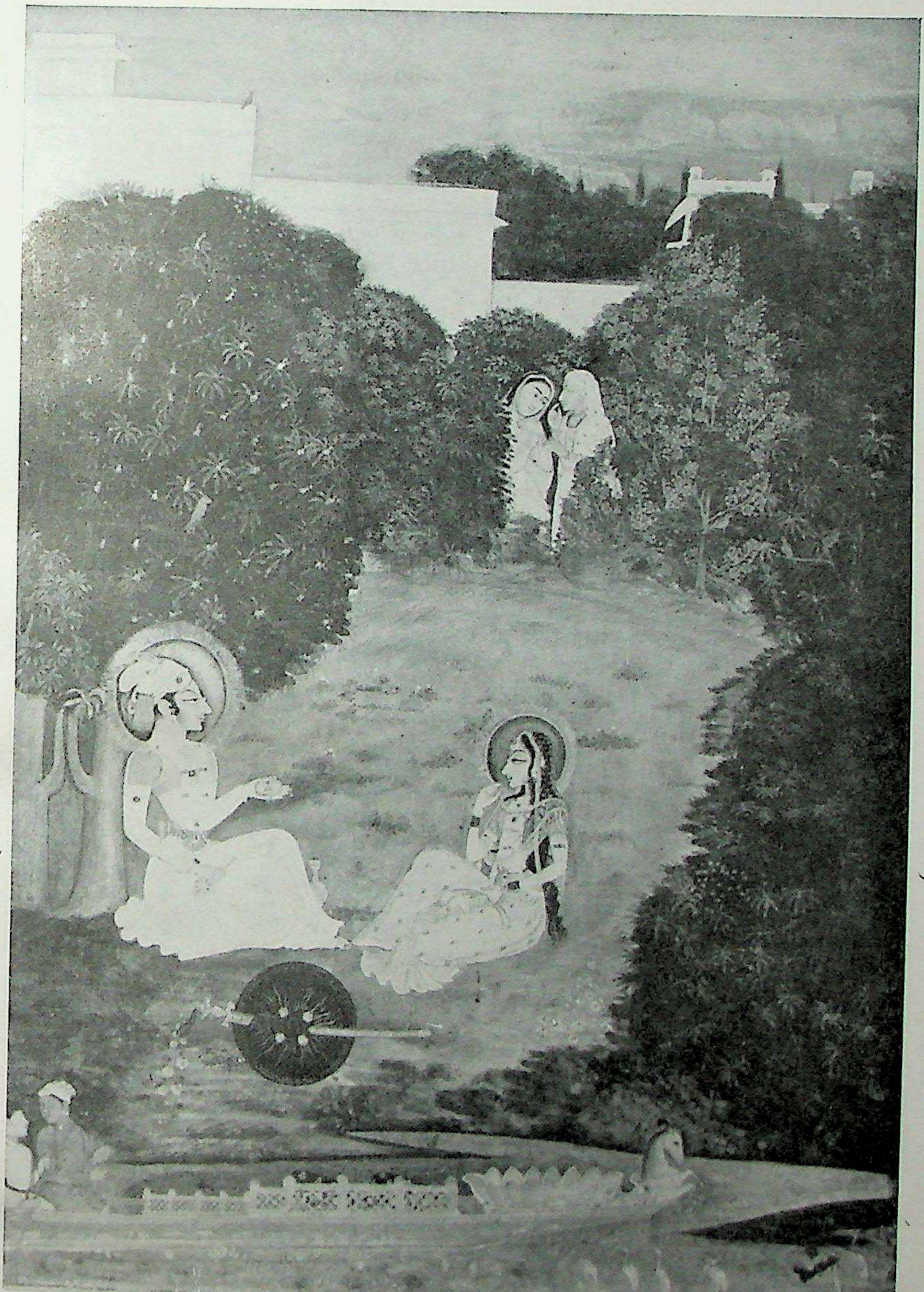
Krishṇa with *Gopīs*

Plate X



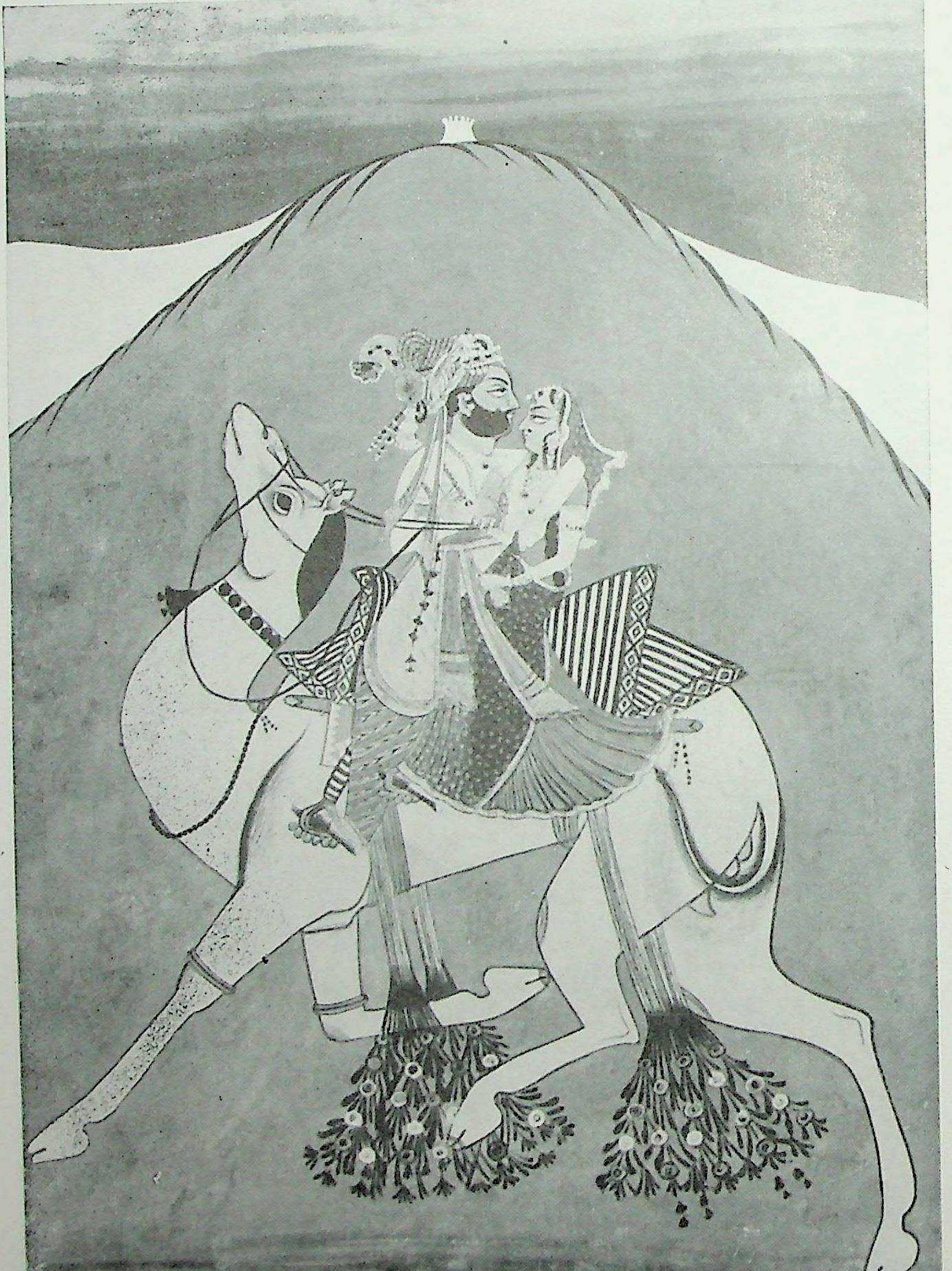
Toḍī Rāginī

Plate XI



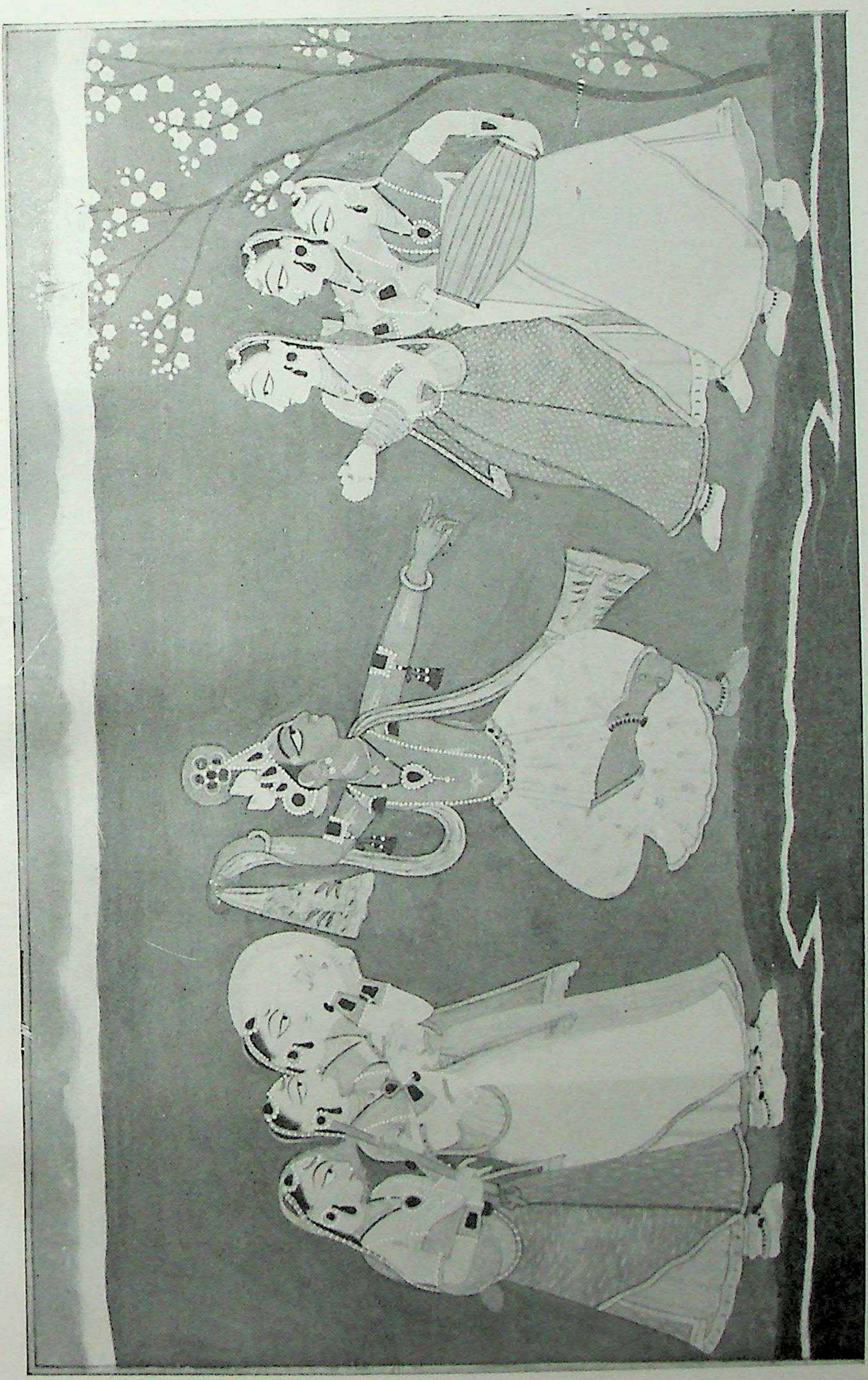
Rādhā and Krishṇa in a grove

Plate XII



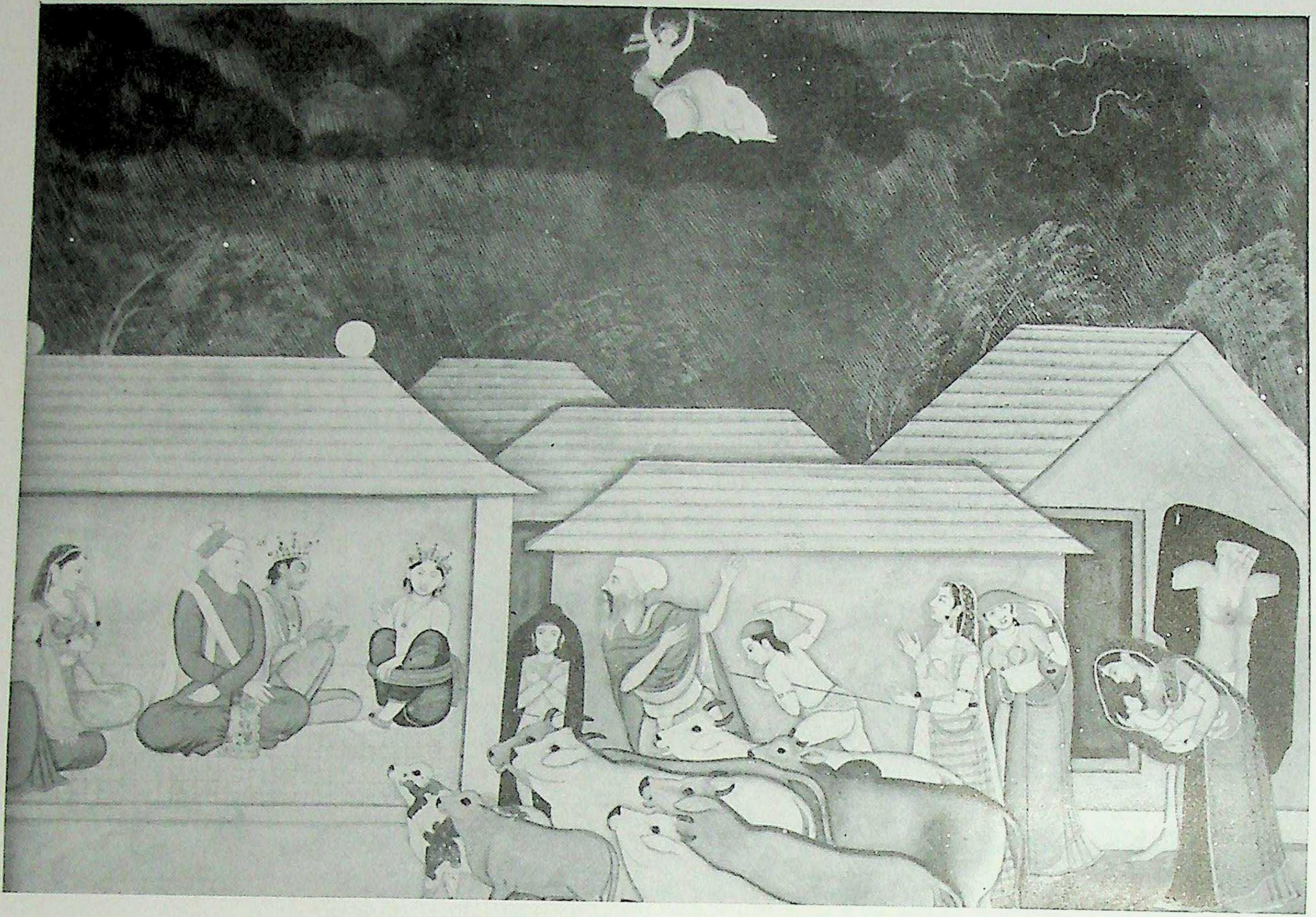
'Dholā and Mārū riding a camel

Plate XIII

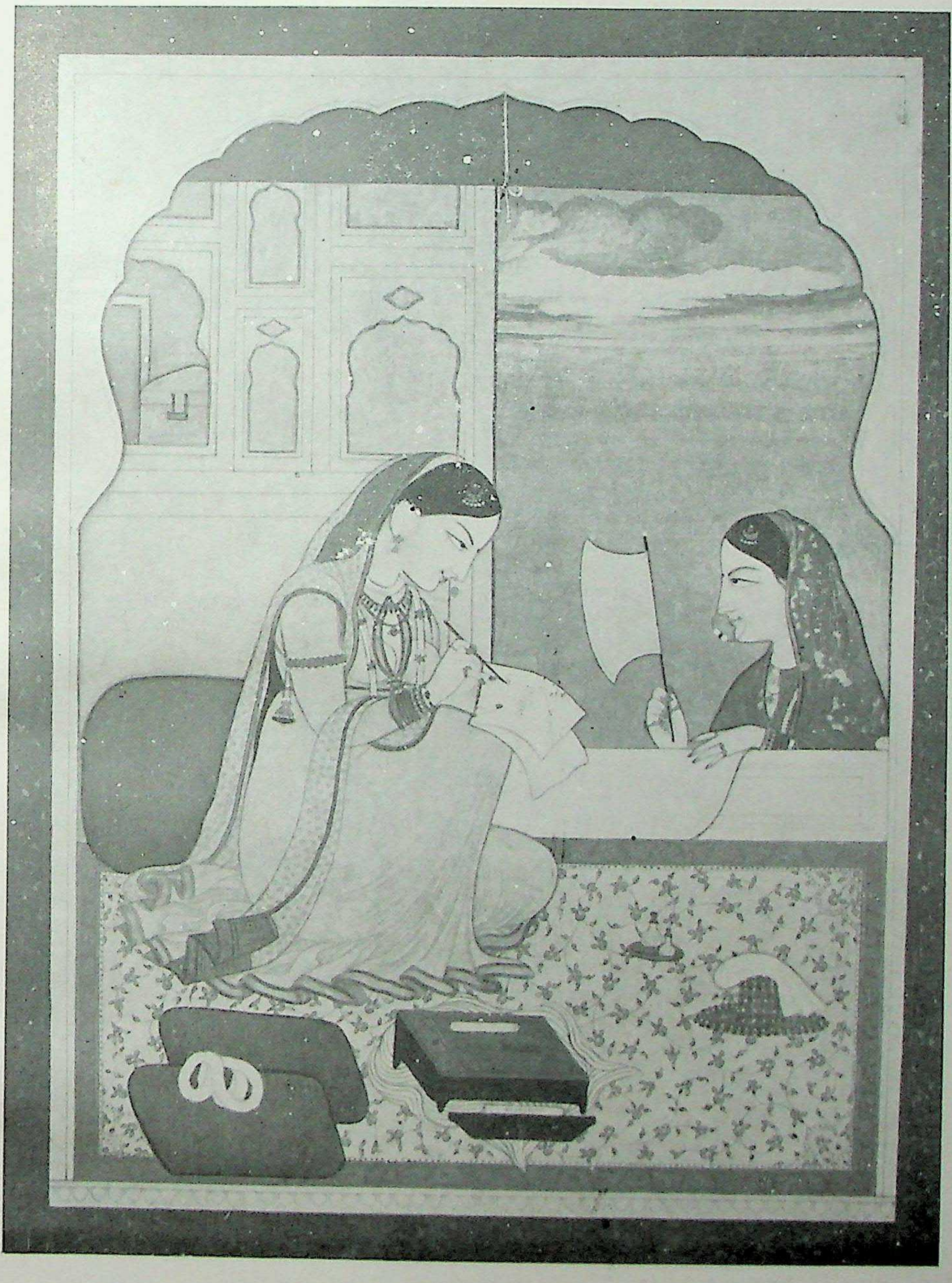


Krishṇa dancing to the tune of music played by *Gopis*

Plate XIV

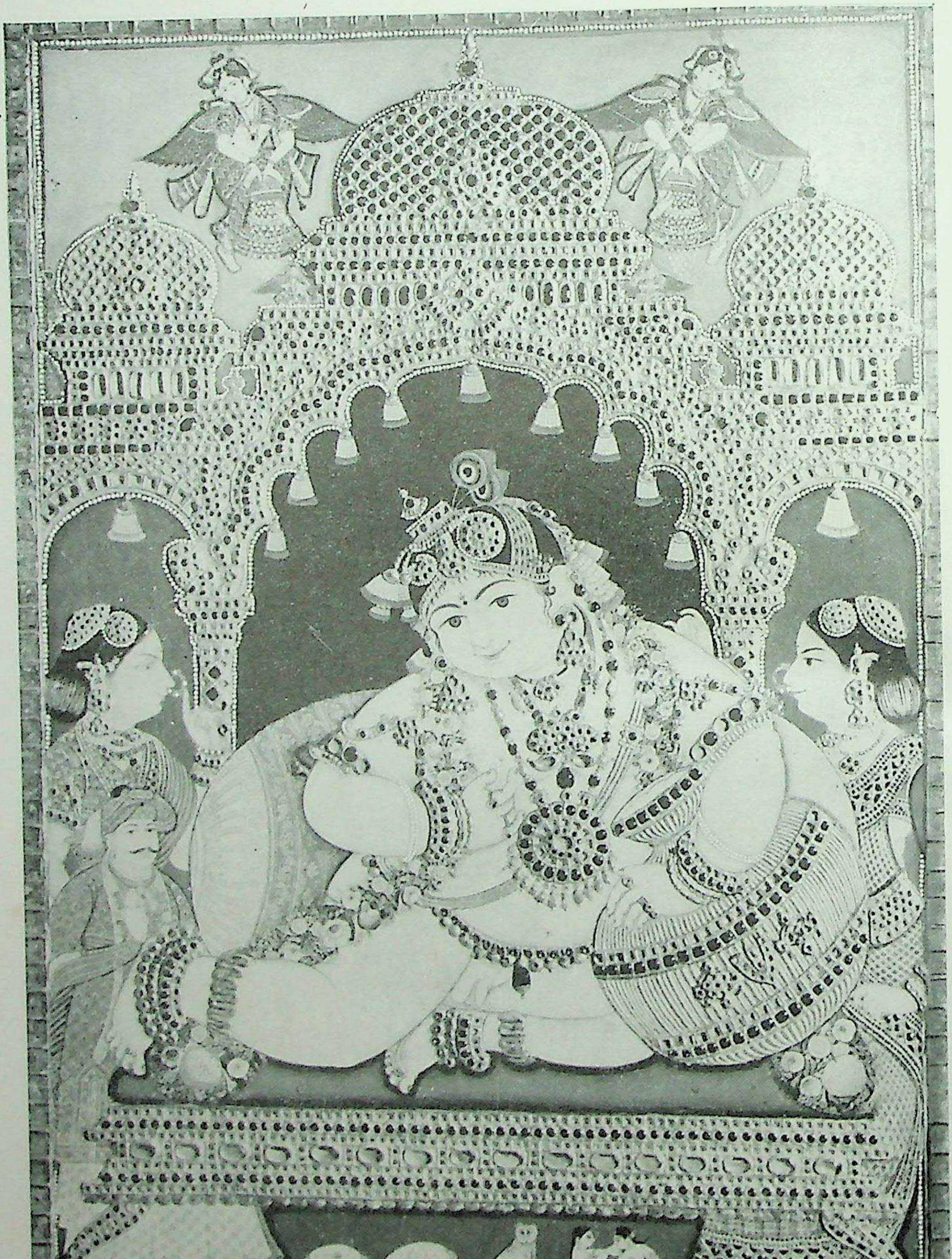


People of Gokula requesting Krishṇa to save them from Indra's fury



Lady writing a love-letter

Plate XVI



Navanita Krishṇa

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